



CITY OF SAN ANTONIO

DESIGN ENHANCEMENTS



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A Quarterly Newsletter by the Public Art & Design Enhancement Program
Public Works, City Architect's Office / P.O. Box 839966 / S.A., TX 78283-3966

One Stop for River City

The Development and Business Services Center, also known as the "One Stop Center," will serve as the City of San Antonio's central facility for serving citizens and businesses with essential information and permits needed for development in our city. Through a public art selection process, local artist Angel Rodriguez-Diaz was selected as the project's artist. Angel is collaborating on the design with Rehler, Vaughn and Koone Architects, and on construction with design-builder, Embrey Partners.

The artist desired to relate enhancements to the Center's overall public purpose and specifically to integrate elements that referenced the role the River has played in developing the modern City.

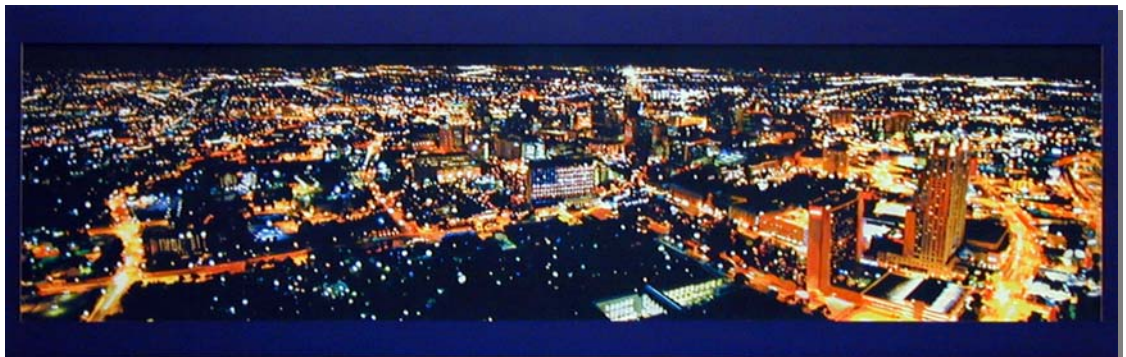
Angel's unifying concept is made evident through treatments that are well integrated throughout the building and work together as a whole.

Visitors first see the design enhancements in the stair steps at the main entrance. The steps are

embedded with metal letters that spell out a quote taken from General

Domingo Teran de los Rios (June 13, 1691) referencing the birth of San Antonio. The quote describes San Antonio as "... a lush area, full of life, where there is an abundance of water and land." After one enters into the Center's lobby, the theme of water is suggested in the treatment of the concrete floor, which is patterned with an aqua stained patina. A contemporary color scheme was developed by the artist for the entire grand atrium including the aqua concrete floor that represents water; green and yellow hued lobby walls alluding to lush vegetation; and a second floor wall is dark indigo to represent the evening sky. Carpet designs were selected that have cool colors and broad wave patterns. Track lighting, as well as staircase and balcony railings also feature uniquely designed wave designs and installations.

The masterpiece of the new facility is best seen through its 14 feet high glass façade. Centered on the second floor



Top: 10/29/02 photograph of Development and Business Services Center façade.

Bottom: Angel Rodriguez-Diaz's conceptual rendering of "Birth of a City" a large-scale mural

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balcony is Angel Rodriguez-Diaz's grand mural that is 54 feet in length. Visible from both the exterior and the interior, the mural is titled *"Birth of a City"*, and consists of thirteen canvases that are mounted onto acoustic panels that help absorb ambient sound. Each of the thirteen panels will be mounted and recessed into the wall providing a flush installation and integrated appearance. The mural will be printed on canvas using the Giclee process (pronounced "jee-CLAY").

"Birth of a City" depicts a nighttime portrait of the City of San Antonio that visually appears to be of a brushed on textural quality, however the mural's texture is smooth. The composition is made from a collage of panoramic photographs that have been spliced together to form one large picture. Angel combined the images into a unified portrait of downtown San Antonio and paints over the photographs to add highlights, brushstrokes, to create movement, and emphasize details resulting from the original photographs. Once the enhanced image is completed, the entire miniature mural is digitally scanned and further improved with the aid of computer programs. The final mural is then scaled to the appropriate size for printing on the panels. The entire process is time intensive and work is shared between the artist's studio, the computer lab, and the print shop. The final Giclee printed mural is of highest possible resolution and archival standards. The project represents a merging of current technology with traditional artistic mediums.

The Center's comprehensive enhancement provides users of the facility a quality building. If you are standing next to the exciting new mural it is so large that city lights appear to be nothing more than colorful confetti, but viewed further back one sees San Antonio's artistic and architectural features come together to create a very engaging evening cityscape. The brick and glass facade will be illuminated with indigo lighting to frame the mural and carry over the theme of water as a design element for the building's exterior. The Center is set to open to the public in January 2003.



Above: "Spirit of Coahuilteco", one of twelve designs for murals at the New Terminal One: Airport Portals.

Project Update ***Terrazzo floors ready for Liftoff***

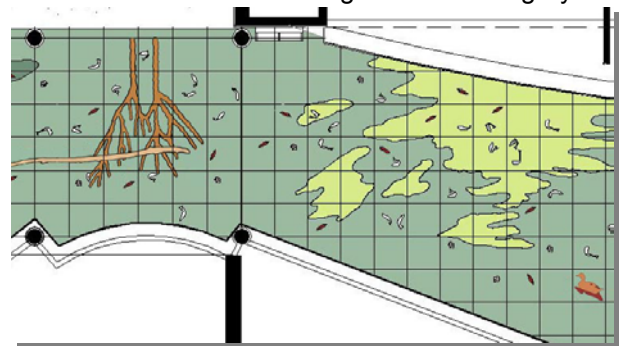
New airport facility enhancements are being installed that recall the historic importance of San Antonio's culture and relationship to the River. Soon, visitors arriving at Terminal One of the City of San Antonio's International Airport will enjoy the added enhancements that highlight the arts, architecture, and natural habitats offered throughout the city.

Cesar Martinez, an internationally recognized San Antonio artist, began designing his twelve airport portals with the theme of *San Antonio and its River* over a year ago. New airport portals have been designed by Cesar to represent the "essence" of our city, reflecting on its sense of community and festive culture. The artist created portals featuring: *Fiesta, the Spirit of Coahuilteco, Market Square, Conjunto, Jones Bridge, Presa Street Bridge, Japanese Sunken Garden, Charreada, Southside Missions and San Antonio River* themes.

Each portal area consists of a canopy-like structure that is supported by four columns. In front of the portals are enhanced terrazzo floor areas, also designed by Martinez. The multifaceted portal artworks feature glass/ceramic photographic tile murals bordered by columns with tile and silk-screened or etched designs metal treatments. Each column has unique tile designs that relate back to the photographic murals, as well as metallic collars that are occur at the bases. The public artwork successfully conveys unique San Antonio attributes and integrates artwork and craftsmanship into the Airport environment and pedestrian thoroughfare.

The second selected artist for the Terminal One project was May Sun, from Los Angeles. May's enhancements opportunity was the food concession area. Her concept approach was to tie the concourse area together with imagery that depicted the natural environment of the river running through San Antonio. Sun's visuals of a lush riverbed, its wildlife and vegetation were ultimately integrated into a wonderful floor design that will be created using the terrazzo technique. The food concession areas' large T-shaped floor plan provides a large format for creating an artistic rendering of the river, and will include soft greens, aqua blues, yellows and specific depictions of tree reflections, fish, and lily pads. A consideration of the artist was to create an artwork for the public who use the airport that is unique to San Antonio and also instills a calming feeling. The incorporated natural patterns, colorful hues, and detailed imagery give the floor an artistic natural feel not normally found in typical floor treatments.

Cesar Martinez and May Sun have provided public art that welcomes visitors to the International Airport and introduces them to our arts and culture through innovative design enhancements.



Above: A floor plan detail showing May Sun's final terrazzo floor designs for Terminal One food concession area, featuring schools of fish, reflected trees, lily pads, and a duck.

Local Artists are Hands-On for Downtown Reach Project

The Downtown Reach of the San Antonio River Improvement Project, located between Lexington and Houston Streets, opened to the public on October 15, 2002. San Antonio artists Oscar Alvarado and Carlos Cortés were selected to provide several public art and design enhancement installations throughout this area of the project. Landscape architect Larry Clark initiated the project's enhancement concepts that would integrate mosaic tile treatments and concrete tree structures with new sidewalks and landscaping. Alvarado chose to work with visuals that would convey the historic role that the river has played in the city's development. Carlos Cortés, created several unique "tree-form" inspired concrete forms in the tradition of Dionisio Rodriguez.



Oscar Alvarado's design scheme interprets the history of local river improvements through murals. His free-form artworks include colors and designs that give the works a unique feel and specificity to San Antonio. Alvarado's unique mosaic tile setting style adds to the ambience and originality of the River Walk. The murals range from abstract florets that resemble the internal highway systems of San Antonio to the historic waterways of the region. One highly detailed mural is a large portrait of Antonio Navarro (at Navarro Street) who happens to be Oscar Alvarado's great-great-great grandfather. Other designs illustrate an upward looking view of the San Antonio skyline that includes the artist's dog, and another design recreates a map of San Antonio developed in the 1800's. The artist's challenge was to successfully incorporate San Antonio and River themes with a backdrop of bridge infrastructure surrounding the art. The twelve bridge locations where Alvarado's work can be found are at: Augusta, Travis, Pecan, Martin, Convent, St. Mary's, Navarro and Richmond. Oscar's project support for design and installation came from local painter Jacinto Guevara, muralist Robert Tatum, and assistants: Jeff Grosser, Bill Lambert, Robert Tatum Jr., and Victor Navarro.



Top: A Detail of mosaic design that depicts historic downtown San Antonio.

Bottom: Alvarado's portrait of Jose Antonio Navarro.

Carlos Cortés uses metal rebar and concrete to build tree-shaped forms, which are then coated with a staining treatment that conceals any trace of artificiality. Cortés' sculptural artworks while beautiful to look at; fulfill functional needs of the River Project's public amenities plan. Cortés, working with Larry Clark, created a large-scale trellis located on the River just behind Municipal Auditorium. The trellis serves as an important structural buttress to a large River Walk retaining wall, but also provides subtle details including a branch that looks like a bird, or a face at eye-level so that passersby can be incited to stop and touch it. Touching the specially stained concrete surface smoothens the texture and adds patina. The idea for the Carlos's treatment is for people to interact with the public piece and experience the work through both visual and tactile sensations.

One of Cortés' furniture pieces resembles a more traditional tree-bench, while a second bench resembles a tree that has fallen; and a third bench appears is more abstract and to be an abstract organic looking sculpture. Cortés great

Uncle Dionisio Rodriguez was well known for establishing the craft, and was the inspiration for Carlos' thirteen-foot bench that appears to be a fallen tree. Another Cortés work is a flattened park bench that is simple and straightforward demonstrating concrete as a malleable product and shows the variety of uses from sidewalks to functional attractive works. Tete-a- Tete (face-to-face) bench was the last piece to be completed for the Downtown Reach Project. It is an organic bench with incorporated planters. As the name suggests, the bench is made for two. It appears to be a fallen tree or branch from a distance, but as one approaches it its clear that is a bench designed to provide a quiet moment of rest and comfort.



Above: A tree-form concrete bench made by Carlos Cortés is installed near the St. Mary's Street Bridge crossing the San Antonio River.

FALL CALENDAR

DEC 21 TO MAR 09, 2003

CORRIDOS SIN FRONTERAS



A NEW WORLD BALLAD TRADITION

The Smithsonian Institution's music-based exhibit traces the development of the corrido, with emphasis on the history, community stories, and legends of the U.S. Southwest and Mexico.

Programs produced in collaboration with Museo Americano, organized by the UCLA Chicano Studies Research Center, the Smithsonian Center for Latino Initiatives, and the Smithsonian Institution Traveling Exhibition Service. Free with museum admission

@ the Witte Museum

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witte@wittemuseum.org

PROGRAM UPDATE

Thanks to the Texas Society of Architects and the San Antonio Chapter of the American Institute of Architects for the Citation of Honor Award received October 26, 2002 at the TSA Annual Convention held in Austin, TX.

The citation recognized the contributions to the goals of the architectural profession and the improvement of the natural and built environment in Texas.



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